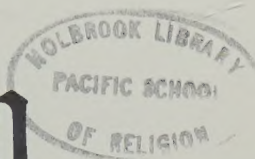


The Hymn



JULY 1970

God of Earth and Outer Space

(A Hymn for the Space Age)

God of earth and outer space, God of love and God of grace,
Bless the astronauts this night as they soar in lunar flight.
God who flung the stars in space, God who set the sun ablaze,
Fling the module through the air, let man know your presence there.

God of atmosphere and air, God of life and planets bare,
Use man's courage and his skill as he seeks your holy will.
God of depth and God of height, God of darkness, God of light,
As man walks in outer space, teach him how to walk in grace.

God of man's exploring mind, God of wisdom, God of time,
Launch us from complacency to a world in need of Thee.
God of power, God of might, God of rockets firing bright,
Hearts ignite and thrust within love for Christ to share with men.

God of earth and outer space, God who guides the human race,
Guide the lives of seeking youth in their search for Heav'nly truth:
God who reigns below, above, God of universal love,
Love that gave Nativity, love that gave us Calvary. Amen.

—Thad Roberts, Jr.

Suggested Tune: "ABERYSTWYTH"

Folk Music in Church

For anyone involved in religious ceremonies and liturgy long enough, anything is apt to happen. Folk music-and guitar-filled churches, the rage that began only a few years ago, is now under serious cross-fire. A leading journal of liturgical action and song, *Church Music*, has criticized folk music as being harmful to community worship. Admitting that folk music was truly exciting, and involving, the special report went on to downgrade catchy music as lacking a sense of reverence, awe and profundity. While folk music is certainly expressive of the joy and freedom of God's people, it is not creative of a sense of wonder and contemplation in the presence of God and his mighty actions.

The magazine contends that, in most instances, folk hymns were written backwards—the text was fitted to rock or secular melodies. Rather, they say musicians and theologians should produce meaningful words and music in joint cooperation.

It has been a long struggle up the mountain away from the sentimental banalities of the "Good night sweet Jesus" era, but perhaps the ecstasy of liberation has caused us to tumble downhill rather than cautiously create new styles of music. There is little doubt that most people love the new dimensions of folk music; they can easily identify with the joyous outpouring and celebration of life that it affords. Liturgists agree that this intensely human experience must deepen to a presence of God and Christian celebration. This will be accomplished thru ample dosages of scholarship and sophistication.

The folk era has just begun and, from all indications, it will be here for a while. Admittedly, guitar music is slightly out of tune and needs some improving—but that's about standard for the rest of humanity.

FATHER VALENTE is a priest in the Brooklyn Diocese of the Roman Catholic Church, a religious commentator on Radio Station WINS, New York, and a doctoral candidate at New York University. These remarks were first given over WINS, and published in *Music Journal* from which it is quoted by permission.

Thad Roberts, Jr., whose hymn for the space age appears on the front cover, is minister of music in the South Main Baptist Church, Houston, Texas. He is the author of several articles on youth choir work that have appeared in *The Church Musician* (Southern Baptist) & other publications.

The Hymn

Published by the Hymn Society of America, New York

Volume 21

July 1970

Number 3

CONTENTS

HYMN: "GOD OF EARTH AND OUTER SPACE"	65
<i>Thad Roberts, Jr.</i>	
FOLK MUSIC IN CHURCH	66
HYMN: "THROUGH ALL THE WORLD"	68
CLARENCE A. WALWORTH (1820-1902)	69
<i>J. Vincent Higginson</i>	
THREE HYMNS	75
<i>Chester E. Custer</i>	
"HYMNS OF HOPE"	76
CHOIR AND ACTIVE PARTICIPATION OF THE CONGREGATION	77
<i>John Hennig</i>	
MUSIC FOUNDATION: GREAT PLACE FOR RESEARCHERS	82
<i>Beverly Wolter</i>	
HYMNS FROM MAGYAR	86
MINUTES OF THE ANNUAL MEETING, 1970	87
BOOK REVIEWS	91
HYMNIC NEWS AND NOTES	95

WILLIAM WATKINS REID

J. VINCENT HIGGINSON

Editors

Contributing Editors: James Boeringer, George Brandon, William B. Giles, Alfred B. Haas, David Hugh Jones, Philip S. Watters.

THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$5.00 yearly (accredited student members, \$3.00).

All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: (212) RIVERSIDE 9-2867.

All correspondence concerning THE HYMN should be directed to William Watkins Reid, 475 Riverside Drive, New York 10027.

Material appearing in THE HYMN may not be reproduced without written permission from the Editor.

Copyright 1970 by the Hymn Society of America.

Through all the World

Bryan Jeffery Leech

Paul Liljeström

1. Through all the world let ev-'ry na-tion sing to God the
 2. Through all the world let ev-'ryman ex - press true right - eous -
 3. Through all the world let ev-'ryman em - brace the gift of
 4. If all the world in ev-'ry part shall hear and God re -

1. King, As Lord may Christ pre - side where now He is de -
 2. ness, May Christ now be the norm to which all men con -
 3. grace, May Christ's great light con - sume our dark - est cit - ies'
 4. vere, We must be moved to care and in his name to

1. fied And sov - 'reign place His throne in lands not yet His own.
 2. form His pas - sion cure the sin that fes - ters from with - in.
 3. gloom May Christ's great love ef - face hos - til - i - ties of race.
 4. share The lib - er - a - ting word which must be told a - broad.

1. Through all the world let ev-'ry na-tion sing to God the King.
 2. Through all the world let ev-'ryman ex - press true right - eous - ness.
 3. Through all the world let ev-'ryman em - brace the gift of grace.
 4. Then all the world in ev-'ry part shall hear and God re - vere.

Clarence A. Walworth (1820-1902)

J. VINCENT HIGGINSON

A LIST OF hymnic anniversaries for 1970 contains such well known names as Jeremiah Clarke, Richard Redhead, Francis Bland Tucker, Fanny Crosby and many others. Among the less familiar ones is Clarence A. Walworth, remembered today for his hymn, "Holy God, we praise thy name," a paraphrase of the *Te Deum* and a translation from the German of the text attributed to Ignaz Franz.

Found in Catholic hymnals for more than a hundred years, it has been gradually receiving general use in non-Catholic hymnals. In former years when congregational singing in Catholic churches was better known in name than in practice, this was one hymn that could be called for as a rousing finale to a festive service. One cannot say with certainty when it was written, but the hymn first appeared in a mission manual in 1853. However, the idea smoldered in Walworth's mind for some time as it was inspired by incidents observed during his seminary days in Europe.

Clarence Alphonsus Walworth was born in Plattsburg, New York, and except for a brief period his career centered along the cities in the lordly Hudson River valley. He was a student at Albany Academy; graduated from Union College, Schenectady; spent various periods of his early and middle years in New York City; and was buried in Saratoga Springs. His father, Reuben Hyde Walworth, a prominent lawyer, rose to the position of Chancellor of the State of New York. His arbitrary decisions and domineering ways caused much ill-feeling and resulted in a combine that found relief by abolishing the office of Chancellor in the State Constitution of 1846. Although Clarence Walworth did not choose to be a lawyer, in deference to his father's wishes he studied, passed the bar examination, and spent a year in practice in Rochester, New York.

Seminary Days in New York

In 1842, with his father's sanction, he entered the General Theological Seminary on West 19th Street, New York City, now a landmark in the old Chelsea district. At the time one of the trustees was Clement Moore, who lived nearby. He brought further fame to the area as the author of "The Night Before Christmas." At the seminary Walworth's closest friend and confidant was Edgar P. Wadhams, an influence in future years. These three years were far from peaceful ones. Echoes of the Oxford Movement were the disturbing element, and Walworth gives details of this stormy period in his book, "The Oxford

Movement in America." The "Movement" turned many of the students' thoughts to earlier centuries and initiated several "Catholic" practices that were frowned upon by the authorities. The ferment reached a high point in the treatment of one of the brilliant and outstanding students of the period, Arthur Carey. His case became a *cause celebre* and was so extraordinary that it reached the ears of Newman in England.

Neither Walworth nor Wadhams finished their studies, but, inspired by the Nashota Movement with its leanings towards monastic life, they both decided to try it themselves and set out for the Wadhams homestead in Wadhams Mills, New York. A significant and decisive event in this brief period of roughing it was a short trip to Montreal. They were anxious to see what life was like in what they judged to be a "Catholic city." The high point was the Sunday service attended at the imposing Notre Dame Church in the center of the city. While unaware of the progress of the decorations made by that time, anyone visiting the church today would be overawed by the rich mahogany with its gold inlay, the work of one devoted artist. Decorations were not their chief interest. Both were musically inclined and Walworth had already taken charge of a few choirs. They were emotionally and profoundly impressed by the singing of Gregorian Chant by the chancel choir, and more so by the antiphonal singing of another choir and the groups of children in the side galleries.

This musical experience was part of their conversation as they returned to New York State. To their surprise they met James McMasters, a fellow student of Walworth at Union College. After relating their experiences, McMasters' expectations were heightened for he was making a similar trip. To aid Walworth in his doubts, McMasters advised him to see a Redemptorist, Father Rumpler, at the Church of the Holy Redeemer, on the lower East side in New York City, and he added, "You go, and I'll follow, as soon as I get back from Montreal."

Walworth followed McMasters' suggestion, and while they both became Catholics, Wadhams hesitated for a time before making a similar decision. Shortly thereafter, Walworth took another step, one that was to separate him from Wadhams for a few years. Influenced by the trial period of "monastic life," Walworth decided to join the Redemptorist Order, and McMaster, impulsively decided to join him. There was no Redemptorist novitiate in America at the time, but fortunately Father de Held, the Provincial, was visiting the Redemptorist house in Baltimore; so together they left to get his approval. The trip had added significance since while returning they met Isaac Hecker, a member of the Hecker flour family, and the future founder of the Paulist Fathers, who was making a hasty overnight trip to Bal-

timore for a similar purpose. Hecker arrived in New York the next day, and at the last minute reached the boat before they all sailed for England.

European Years

When they landed, McMasters insisted on visiting Newman at Littlemore and then left to join the others in Belgium. Shortly after they began their novitiate at St. Trond Abbey, McMasters was advised to leave. In future years he was to make his mark on American journalism as editor of the *Freeman's Journal*. It was during these years of study that Walworth first heard "Grosser Gott" jubilantly sung in the Eucharistic processions in the countryside.

After his ordination in 1848, Walworth was sent to the newly opened house in Clapham, England. This house, of which Father de Held was the first superior, was the gift of Lord Peigmouth, a member of the English Bible Society. Clapham is about three miles from the center of London and this mission house became a center of activity following the mid-century revival. After a period of parish work, both Walworth and Hecker were assigned to America in 1851 to aid in administering to the English-speaking people in the growing Redemptorist parishes which were largely composed of German immigrants.

Despite the brief stay in England, Walworth's musical interests could not help being influenced with the current activity to provide hymns for congregational singing. The efforts of Newman, Caswall, and Faber among the Oratorians was seconded by the growing Redemptorist community. Father de Held, at the time, was the head of the Holy Family Sodality which had its origin among the Belgium Redemptorists. The small brochure of *Hymns for the Holy Family* was followed some years later by Father E. Vaughan's translations of the hymns of Alphonsus Ligouri, the founder of the Order, and a supplement for the popular *Hymns for the Year*.

American Missions

Among the American Fathers the question of parish work or mission work became a crucial question. The Redemptorist Order was founded for mission work in Italy, but in America conditions made parish work a prime necessity. Walworth was one likely to force the issue and both he and Hecker were among the few who were assigned to a limited number of missions. These were for the most part in the eastern section of the country. One mission took them as far south as New Orleans, and one of those who attended was a country boy who had walked many miles to reach the center before the mission

was concluded. It has been said that he was influenced to become a priest as a result of a sermon of Father Walworth. This boy became the future Cardinal Gibbons of Baltimore.

They soon realized the immediate need of a manual for their mission work. Since it was to contain hymns, Father Walworth wrote his translation, "Holy God, we praise thy name." After a period of trial the manual was published in 1853, giving the first known appearance of the hymn in print. This first manual was not the last, and in later years an enlarged edition containing Walworth's hymn appeared in 1885, *Select Catholic Hymns and Devotions*, edited by Father P.M. Colonel, C.S.S.R., followed by another revision in 1925.

Since Walworth and Hecker foresaw little hope of increased mission work they and a few companions sought to leave the Redemptorist Order. After a troublesome and nerve-racking period, hampered by the slow means of communications of the time, the group finally left to found the Paulist Fathers, a mission order, in 1857. The formation of a rule for the new society was a stumbling block for Walworth, and he decided to go his own way. Yet, he never lost the friendship with those with whom he had been so closely related in past years. As a secular priest he turned to his companion of seminary days in Chelsea, Father Wadhams, now rector of the Cathedral in Albany.

There is a rare collection of hymns in the Union Theological Library in New York, dated Albany 1860, and there is indirect evidence showing that both Wadhams and Walworth had a hand in the compilation. It contained "Holy God" and another translation from the German "What lovely Infant can this be," a Christmas hymn. Father Alfred Young, one of the early members of the Paulist Fathers identifies Walworth as the translator in the *Complete Sodalists Manual and Hymnal*, 1863. The hymn found a popular appeal and is in several later Catholic hymnals.

Further evidence is given by another hymn. Father Walworth tells the story in his book of reminiscences of Father Wadhams. When Father Wadhams found a newspaper clipping of an old English carol, "The snow lay on the ground," he was so impressed that he asked Father Noetaen, a member of the Cathedral staff, to find a suitable melody so that it might be sung at Christmas. He suggested the old carol melody of the Italian shepherds, known as the *Pifferare*. Since neither Father Noetaen nor Mr. Carmody, the organist at the Cathedral, knew it perfectly, they made a version of their own based on the old carol melody. When the original melody was obtained they liked their own better and it was retained. This is the one seemingly found in the *La Salle Hymnal*, 1913. Interestingly, Frederick Westlake's *Popular Hymns and Tunes*, 1868, contains a melody for the

same text that is quite similar. Perhaps the melody traveled to England.

Pastor in Albany

Although Father Walworth later joined his companions as a member of the Paulist Fathers, he was forced to give up mission work because of poor health. In 1865 he returned again to Albany, this time as pastor of old St. Mary's Church, a short distance down the hill from the Capitol. Here he continued his labors for over thirty years despite his handicaps. A few incidents of these years deserve notice. He was active in civic affairs, some of them in concert with Bishop William C. Doane, the Episcopal Bishop of Albany. In 1866, as part of the ceremonies commemorating the bicentennial year of the Albany Charter, Father Walworth celebrated the first Military Mass in the city. At the conclusion, he asked the people, consisting of many of the state officials, to join him in singing "Holy God, we praise thy name." On another occasion he journeyed northward to preach the sermon at the installation of his dear friend, now Bishop Wadhams, the first bishop of Ogdensburg.

One other little-known aspect of these years is his interest in the Indians. In his collected poems and hymns, 244 pages, *Andiatoracte, or On the Eve of Lady's Day on Lake George* (1888), there are in addition to the two hymns already mentioned, translations of the *Adoro te* and the *Dies Irae* and several poems that owe their inspiration to Indian culture. This has a touching relation to the old Mohawk mission at Caughnawaga on the St. Lawrence, now the St. Lawrence Seaway, a short distance below Montreal. This old mission church held services by a special indult many years before permission was granted for the use of the vernacular in the nearby United States. The remains of the sainted Indian maiden, Catherine Tekakwitha, are now at the mission church, but she was buried along the river road, a short distance away. A memorial marks the burial site, but over the years the earlier ones were destroyed by the elements and replaced. The large and colorful present memorial seems lost in the primitive surroundings, but according to a placard it is the gift of Father Walworth.

The Hymn

"Holy God, we praise thy name," is a hymn in seven stanzas. Msgr. H. T. Henry, an outstanding but little-known Catholic hymnologist who died in 1946, reveals the close connection of Father Walworth's hymn and the *Te Deum*. The juxtaposition of the vernacular and the Latin is self-evident:

1. Holy God, we praise thy name . . . (*Te Deum laudamus . . . veneratur*).

2. Hark, the loud celestial hymn . . . (*Tibi omnes angeli . . . gloria tuam*).
3. Lo! the Apostolic train . . . (*Te gloriosus . . . confitetur ecclesia*).
4. Holy Father, holy Son . . . (*Pater immensae majestatis . . . Paraclitum Spiritum*).
5. Thou art king of glory . . . (*Tu Rex gloriae Christe . . . regna caelorum*). Msgr. Henry speaks of this stanza as a *tour de force* for every thought of the prose text is virtually included.
6. From thy celestial home . . . *Tu ad dextram . . . esse venturus*).
7. Spare thy people . . . (*Salvum fac . . .*).

Many of Father Walworth's activities had to be curtailed in the last few years of his life. In fact the last three of them were spent in a wheelchair. He died in 1902 and was buried with civic and religious honors in the family plot in Saratoga Springs. His was an eventful and rewarding career; and as he passed his eightieth year there must have been many recollections of troubled times, fond friends, and fluctuating friendships. No doubt a highly cherished one was that of the Eucharistic procession that was the inspiration of his well beloved hymn that has united men of many beliefs to join as one "in unceasing chorus praising."

New Canadian Hymnal

A new joint hymn book for the Anglican and United churches of Canada is now being prepared, and is expected to be off the press in mid-1971. According to members of the hymn book committee, the new volume will contain about 500 hymns—"the finest in the English language," chosen from some 10,000 or more published (in translation) from the earliest Christian books of praise through the centuries to 1970. About 275 texts in the new hymnal are in the present *Hymnary* of the United Church—itsself drawn from earlier hymn books of the Methodist, Congregational, and Presbyterian churches before the union of these denominations; but another 400 in the 1930 book will not appear in

this 1970 revision. At the present time the Anglican and United Church hymnals have 350 texts in common.

"In the new book," says one who has seen the prospectus, "Victorian piety, crinoline, sentiment, sweetness, the glories of war, flying angels, death beds, vales of tears, and leaning on the breast of Jesus are out. Realism, social purpose, community, and sound theology are in." The committee has tried to keep the best of the past that is really usable in the present and future. Bishop F. H. Wilkinson, of Toronto, is chairman of the hymn book committee; the Rev. Richard H. N. Davidson, of St. Andrews United Church, Toronto, is vice-chairman; and the Rev. Stanley Osborne, of Oshawa, Ontario, is secretary.

Three Hymns

CHESTER E. CUSTER

The Earth, O Lord, Belongs to Thee

1. The earth, O Lord, belongs to thee:
The fertile land, the sky, the sea.
O give us wisdom in our age,
To hold in trust our heritage.
2. Let flowing rivers, deep and clear,
Refresh our lives from year to year.
From streams defiled we shall reclaim
A cup of water in thy name.
3. May every creature in thy care,
That lives on land or soars in air,
Behold the sun, the distant shore,
And breathe the breath of life once more.
4. In city street and country side,
May beauty, life and health abide.
Lo, all the wastelands of our earth
Await the day of second birth.

Tune: ERNAN (L. M.)

Our Summons to Commune with Thee

1. Our summons to commune with thee
Around thy table, Lord,
Unites all men, whoe'er they be,
In Christ, the living Word.
2. Redeem our world, bind up our strife,
O make us whole, we pray;
Abide in us, throughout our life,
Lest we thy trust betray.
3. Lead forth thy Church, thy will be done,
Whate'er her cross may be.
Sustain us in thy work begun,
'Til we thy kingdom see. Amen.

Tune: EVAN (C. M.)

Mr. Custer is an associate secretary of the General Board of Evangelism, United Methodist Church, with office in Nashville, Tennessee.

THE HYMN

On this Earth's Orb of Arching Sky

1. On this earth's orb of arching sky,
Thy presence saves me, 'ere I die;
Within the bosom of the sea,
O Lord, I cannot flee from thee.
2. The darkness shall not cover me,
I rest my life, my soul, in thee;
Thy grace shall lead me through the night,
The dawn has come, O hail the light!
3. My life begun shall end in thee,
I'll trust thee through eternity;
The spirit free, my soul shall sing,
O shepherd me, my God, my King. *Amen.*

Tune: RETREAT (L. M.)

“Hymns of Hope”

THE HOPE that is basic to Christianity is the theme of new hymns which the Hymn Society of America is seeking from poets and hymn-writers as its major project in 1970.

“It is not surprising that churchmen generally are responding favorably to this writing project,” says the Rev. Dr. Charles B. Foelsch, chairman of the Society’s executive committee. “Hope is a keyword in positive theological thinking today. The ‘theology of hope’ is in sharp contrast to the short-lived negative ‘death of God’ concept. Hope is triggering a new vigorous concern for the proclamation of the good news and the winning of souls for Christ and his church. Hope in God and in his will and power to bring men out of darkness into light is also energizing vigorous gospel social action programs in the belief that both man and his world can be made new. This note of hope in Christendom clamors for expression in new hymns and new tunes for the new decade.”

Hymn writers—and concerned ministers and laymen—are invited to submit new texts on this theme to the Hymn Society of America, 475 Riverside Drive, New York, N.Y. 10027, by October 31, 1970. A committee of judges will screen the entries and will publish an approved group. New texts may be written in meters common to church hymnals, but may be submitted by the Society to composers for new tunes. All accepted hymns will be protected by copyrights by the Hymn Society of America.

Choir and Active Participation of the Congregation

JOHN HENNIG

THE GREAT EMPHASIS given to the liturgy of the Word and especially to the sermon by the Second Vatican Council makes it clear that the *participatio actuosa* may, after all, also consist in listening. At the same time, the types of participation that the laity was accustomed to in former times by following the Latin texts of the Mass in their bi-lingual missals and meditating upon them individually, is greatly discouraged today. Instead, an uninterrupted participation, nay a complete takeover by the people is demanded nowadays, particularly in what concerns the singing during Mass, and this despite the fact that the singing, by its very nature, requires a greater qualification than speaking or reading. Efforts to keep the burden of singing for the choir are generally considered today as a mere substitute for an action that really belongs to the entire congregation, even though this attitude can neither biblically nor ecumenically be justified. The role of the people vis a vis the choir, in the liturgy of the Temple and in the liturgy of the Eastern Church is always subordinated and generally restricted to simple acclamation and responses.

Masses where the people listen to the singing of the choir are nowadays widely suspected of furthering an emotional attitude, hindering the formation of a community spirit or leading to a form of aestheticism. Confronted by such accusations, the laity should overcome their traditional inertia and must raise their voices on this important matter. The author of these lines has an uninterrupted interest in church music from his childhood and worked for decades in this field. He feels that his observations may have some value for the reader.

To simplify our task, let us keep the question of which form of church music—Gregorian, polyphony, symphonic or modern music—is the most conducive to active participation outside our consideration. May I instead present a few general reflections about choral singing in the liturgical life of the Church. I shall limit myself to the analysis of the songs of the Ordinary and the Proper by the choir and leave aside

Dr. John Hennig is a Swiss church musician, long associated with the German Cecilian movement of the Catholic Church. His article, translated from German, was published in Sacred Music (quarterly of the Church Music Association of America), and is reprinted here by permission of the Editor.

the additional songs and motets that may be sung, for instance, after the offertory antiphon or during communion.

If I ask myself whether my participation is less active when I listen to the musical rendering of the parts of the Mass by the choir or when I am allowed to sing them, in part or in toto, with the congregation, I must not forget that the expression "active" is always used together with the terms of "conscious" and "fruitful" in the Constitution on the Liturgy.

The opinion that external participation will lead infallibly to real internal participation, reveals a historically, geographically, biologically and sociologically limited mentality. This modern, Teutonic, somewhat adolescent and bourgeois mentality has, of course, its rights like every other theory, but it should not become a standard that would degrade or eliminate other attitudes. We are Catholic if we believe whatever the Church teaches; if we not only tolerate but understand and love the fullness of her past and present and thus rise, as far as possible, above our natural inclinations. In the field of music, no other religious community has understood better the necessity to overcome time and space limitations than the Roman Church. After losing the unity of language, the broadness represented by the diversity of our church music still guarantee, more than anything else, that the Church will remain a home for us wherever life may toss us. In the liturgy itself there are Jewish, Greco-Roman, Byzantine, Celtic, Germanic, early medieval, high medieval, late medieval and modern elements coming from the most diverse parts of the world, co-existing in a variegated juxtaposition. A typical case of this is the liturgy of Good Friday. On that day the music shows this catholicity with the *Agios o Theos* rendered in Greek and Latin. Against this musical catholicity preserved by choral music stands the clearly nationalistic narrowness of the folk song. The feeling of estrangement which strikes us today in a Mass celebrated in the Spanish or French language is much deepened if there is folk singing in these Masses. Obviously, also the opposite is true. The German Kirchenlied tradition with its indebtedness to 17th century Protestantism, has little attraction for the Latin nations.

In church music, as in other fields of the liturgy, much is demanded today that is theoretically presumed to be good for the laity. One wants to educate, to teach, to give orientation, but frequently falls into regimentation in the process. Seldom is sufficient attention given to the reasons why in so many of our congregations the readiness to sing is almost nonexistent or, at least, much less than what is expected from a Protestant congregation. The reasons for this failure can be found in the lack of the most elementary knowledge about the nature of singing. In many instances, the size and incongruity of our con-

gregations lowers singing into a statistical indicator of a community spirit which may not exist at all. Parallels from the political and social sphere come easily to my mind; let us say only that the community spirit that can be fostered elsewhere in the world through singing (army, factory, etc.) is decidedly of a different nature than the one that is demanded in church. The community spirit of the liturgy by its very nature is especially sensitive against manipulations.

Purposely abstaining from the aesthetical aspect and its undeniable importance for the religious life, I must admit that the most prominent function of the choir in the liturgy is the rendering of the liturgical texts as part of the sacred action. The liturgy is not just words but a composite action. Music has the unique ability to stress the importance of each text as an action, to point out its place within the overall action. One should think of the grandiose examples of the shofar horn sounded on the day of the Jewish Atonement and the Cheruvikon in the liturgy of the Eastern Church. The elaborate musical setting of the Mass, ridiculed today as operatic, places special emphasis on a meaningful interpretation of the Mass texts and, indeed, realizes the possibilities inherent in them. That this was not always done in a theologically and liturgically incontestable manner does not weaken the validity of the basic argument. One should presume that setting the texts of the Ordinary to music in the manner of a symphony would lead to distraction, but the opposite is usually the case. Such musical settings are (more than the classical motets and oratorios) in their overwhelming majority motivated by a sincere zeal to give a better expression of the basic moods of call for mercy, of adoration, confession, of the joining with the angels' song of praise, etc.; an undertaking especially important to us, since we have, to a great extent, lost the natural feelings expressed so beautifully in Gregorian chant.

The different vernacular hymns (Kirchenlied) offered as substitutes for the parts of the Ordinary, are evidently insufficient. These songs are at best drastic simplifications and condensations introduced in the presumption that the people are incapable of appreciating the real product. The unique merits of genuine liturgical art music are neglected today even in a pastorally motivated, but at times all too mechanical, application of an alternating singing between choir and congregation. Contrary to most of the psalms, the texts of the sung Ordinary are not construed in doubles, hence they are less suitable for antiphonal rendering. A strict application of the antiphonal principle to all sung parts of the Mass clouds their structure and reduces the intended participation to the purely vocal element. Such an external and undifferentiated participation becomes artificial and will ultimately result in great spiritual loss.

Today some zealous pastors demand too much from their un-homogeneous congregations in the musical field, which they are unable to render. Out of the hundreds of congregations in whose sung liturgy I have taken part, I would grant only to a few that they, and not their choir, were taking the first place in the performance of artistic music in the liturgy. Many of our congregations today are already faltering in the Gregorian Sanctus and Agnus Dei when they do not have the same support of the choir as in the alternating singing of the Gloria and Credo, or even the Kyrie. Even the simplest artistic melodies for congregational use require hard work, but the will and the ability are generally lacking for it. There is the danger that congregations, through their obvious inability to achieve what is asked of them, will get discouraged, and, consequently, the overall quality of the music will suffer. In our days the artistic quality of liturgical music must receive special attention. When we consider architecture, sculpture, painting and liturgical objects, the Church's artistic demands are among the very highest. The real or imaginary shortcomings of the past are judged with a rigorouslyness that is often historically unfair. In these fields one gladly trusts specialists whose ecclesiastical or religious beliefs are not even taken into consideration. Church music did not follow the impressive achievements made in the just mentioned fields because in church music the achievements of specialized and qualified artists are less appreciated. All one has to do is to compare the financial expenses for church construction and church furnishings (including, it is true, the organ, considered mainly as a support to congregational singing) with the meager budget that is allotted to music.

To restore the right relationship between the visible and the audible element in the celebration of the Eucharist, one should take account of the great contemporary desire for quality, also when it comes to liturgical music. Here, too, it is still the demand which determines the offer. The responsibility for the poverty of the present situation lies not with the composers and the musicians, and certainly not with the choirs and their leaders. There is an extraordinarily high interest in liturgical music, in its traditions and future today outside the Church. But within the Church the introduction of textually and musically inferior congregational singing has already resulted in a lessening of quality, that has become evident in the course of the last few years.

Although borrowing Lutheran melodies could be justified as ecumenical, it will cloud the specific character of Catholic liturgical music due to the difference in the function of the song in the Protestant and the Catholic churches. For Protestantism, the song is more independent and more essential; it is a specific part of their liturgical action. In the

Catholic Church the song is first of all a rendition of texts whose non-musical delivery and even silent reading is already a required part of the sacred action while the melody can at the most be an embellishment of such texts and does not accompany vocal actions like the preparation of the gifts or the communion. We must remind ourselves, in spite of such outstanding examples as "O Haupt voll Blut und Wunden," that liturgical texts may not be substituted or paraphrased in this matter. On the other hand, one must realize that, led on by the choir's singing, the faithful are given the possibility to penetrate more deeply the meaning of the liturgical texts according to their own individual ability and to have a better understanding of them as parts of the entire sacred action.

Our desire for quality choral music is therefore not an aesthetical but a decidedly liturgical postulate. It is motivated by the noticeable difference in the quality of the liturgical and non-liturgical texts and of their religious (or even theological) content. None of the seven German Sanctus songs approaches in dignity the Latin Sanctus, not to mention the Cheruvikon. The media of mass communication and the program in the production of stereo records have created conscious yardsticks for quality even among those outside of the Church. But the recent translation of the liturgical texts into the vernacular has led undeniably to the lowering of standards that can only be excused mildly by a growing interest in a literal verbal understanding seemingly desired by the average faithful. If one adds to this the still frequent overloading of the liturgy with nonliturgical texts and the radical elimination of polyphonic church music in our diocesan or national hymnals, then one has reasons to be filled with great concern.

Since choral singing and artistic church music with their truly uplifting quality are so important to the faithful trying to participate actively, consciously and fruitfully in the liturgy, we must do everything in our power to make our voice heard in its defense.

Music Foundation: Great Place for Researchers

BEVERLY WOLTER

"Wo wil! nan teoockhasik;
Woak nanatschimgusset;
Wo wil! Pepoalamptasik, gawunsch glandpepisit
Wil wendas' mop wiwuntschi
Wdallewilissoagan
Juke lechet metschitschi,
Wawangomussian!"

A Delaware Indian living 150 years ago would have known exactly what the peculiar language was about.

He could have understood the Indian language translation of the choral, "O Sacred Head."

The translation can be found in a hymnal in the Moravian Music Foundation archives.

The Indian might have heard it sitting around a campfire listening to the man who made the translation, just as people this summer may hear the same words in Paul Green's new outdoor drama, "Trumpet in the Land." The drama by Green, a Pulitzer prize-winner for "Abraham's Bosom" and the writer of the country's oldest music-drama, "The Lost Colony," at Manteo, deals with the early settlements by Moravians in Ohio.

The Moravians, missionaries and musicians, went into Ohio, from Pennsylvania, primarily, to spread the gospel. They Christianized a number of Indians. The Moravians came bringing a message of peace and love, but unfortunately brought the sword, too. Some of them and their Christian Indians were massacred during the French and Indian War by those French, Indians and English who were far less interested in Christianizing and civilizing than in conquering and controlling.

Several Visits

Green visited the archives several times seeking material and authenticity for "Trumpet in the Land."

He is one of many people who come to the foundation looking for research materials.

THIS STORY concerning the Moravian Music Foundation's archives in Winston-Salem, North Carolina, was published in the Journal and Sentinel of that city, and is reproduced here by permission. The author is the staff arts reporter of the newspaper.

In its vault and in its several libraries, the foundation has much materials, some of it priceless to scholars, and interesting only to scholars; some of it not so priceless, like old books on fashions, but interesting to non-scholars; and some that is, if not priceless, at least valuable and interesting to anyone.

Not often, after all, can a person find the earliest known existing copy of a Haydn Symphony. The 17th Symphony had disappeared for years until it was found in the foundation collection.

Because of the many materials in the archives, a stream of researchers has gone in and out of the foundation ever since its opening.

One of the most recent researchers was Roger Hellyer, an Oxford University student seeking information about instrumental ensemble music of the 18th-century musical development.

Unsung Hero

The Indian hymn translation was done by David Zeisberger, an unsung hero among early American missionaries. He was born in Germany, but came to this country as a youth. When he went to Ohio, he established at Schoenbrunn what is believed to be the first school and first church in Ohio. His spelling book for Indian children is thought to be the first. The music book at the foundation is probably the first translation of Christian hymns anyone ever made into the Delaware language. Zeisberger used German phonetic spelling to set down the Delaware words.

He was, from all accounts, a powerful, forceful man of learning and conviction. He seems a subject that would present itself for dissertation purposes as much as those that have occupied other writers over the years at the foundation.

Zeisberger, however interesting as an individual, did not have much to do with Moravian music beyond the formidable task of translating the hymns. To those early Moravians, however, such work apparently was something they just did in passing.

Major Collection

Otherwise, how account for the thousands of works that Bishop Johannes Herbst copied, while attending also to his pastoral duties and his own composition? The Herbst collection is a major one in the archives and one that has produced many modern performances of new and "lost" works.

While the scholars come in and out, looking for materials to flush out or provide the basis of their research projects the Moravian Music Foundation continues in its own quiet way to make a larger mark on the formation of American music.

This it does through publications of music edited by the foundation staff. In early years others, not officially connected with the foundation also did some editing as they came upon various long-forgotten, long-unknown but still worthy works.

Dr. Ewald Nolte, the foundation director, is a scholarly man, with a quiet, dry, but ever-active sense of humor. He is not a Moravian, which perhaps makes it easier for him to look at the music he is in charge of more objectively than some of the Moravians from whom the foundation in large part receives its support. The foundation now is conducting a fund campaign to further its work.

Charles Miller, an insurance executive, is heading the campaign which received a nice boost recently with a grant from the National Endowment on the Arts which is being matched by local foundations. The National Endowment grant speaks highly for the esteem in which the Moravian Music Foundation is held.

So also does the acceptance of the foundation's music by publishing houses.

Nolte is by no means a man to blow his own horn.

But he did say, with some pride, "Boosey and Hawkes takes everything we send in."

Boosey and Hawkes, Inc., is one of the leading music publishers in the country, outside of the Nashville publishers.

The Moravian Music is represented in Nashville, too, though by a more sedate firm than most of those doing business there. Abingdon Press, a Methodist publishing house, has published several Moravian works edited by Nolte.

When Nolte spoke about the publication of Moravian works, he spoke in commercial terms.

"To have historic interest is not enough for publication," he said. Publishers, he said, must weigh historic values against the artistic and practical problems today that a choir director, for example, faces when he is trying to revitalize a service for Sunday morning.

The pieces a publisher considers must have salability. They also must have musical quality.

"Well, if you have a sow's ear, you still have a sow's ear, no matter how much editing you may do," Mrs. Paul Kolb said during a discussion with Nolte about the publications. Mrs. Kolb was emphasizing the value of some works that have been found in the archives, and why they are so readily acceptable.

Mrs. Kolb is a Moravian from many generations back. She also is an accomplished pianist who has served as accompanist for many of the Early American Moravian Music Festivals, for which the foundation edits the music. She was a member of the committee which produced

the new Moravian hymnal.

In explaining why publishers have found the Moravian music so desirable, Nolte hit again on its practicality.

"The bulk of this music was for the average choir. It was worthy music, and it had texts appropriate for the occasion. These people (the Moravians, who came here in the 1750's) had musical tastes well above the average. Their works have high artistic value."

Nolte, who is by no means a man to exaggerate, feels that the work found in the Moravian music archives has "rewritten the history of American music."

The discovery of the works in the archives have shown that a highly developed musical culture existed in the late 18th Century in areas where no one, for generations, ever thought it had existed.

Charleston, S.C., was considered a center of culture in the 18th Century. Musical performances of some import took place in Boston and in Philadelphia and a few other places. New England had its own peculiar musical culture, peculiar in that it was due to the early Puritan influence of its inhabitants. In the Southwest too, a musical tradition developed based largely on the music brought in by the Roman Catholic priests serving the area.

The Moravians, though, who came to North Carolina, not only brought the music of others, they made their own. And they composed a good part of it here, and then, copyright laws being rather loose at that time, copied the works of other people and their own.

One of the headaches of Miss Frances Cummock, assistant director of the foundation, is sorting out the copies.

She showed examples. She pulled out one old manuscript, in which the text was done in German script. German script, at best, is not the easiest thing to read. When it is yellowed with the age of 200 years, it becomes next to impossible to decipher, unless you have the patience and the knowledge of the foundation workers.

No Waste

She brought out another piece in which two different parts for two different compositions had been copied, one on each side of the paper.

People did not have much paper to use and waste then, and they didn't. Every scrap counted, a fact which does not make it easy for historians, but in the case of the Moravians has been a good thing for music. In addition to making every scrap of paper of value, they also kept every scrap.

This is where the music in the foundation vaults at foundation headquarters on Cascade Avenue has come from. It has come from

organ lofts, from cracker boxes, from private attics and from church depositories.

Dr. Donald McCorkle, the first foundation director and one of the editors of its publications, was aware of this saving urge. In plowing around an attic one day he and Dr. Frank Albright, director of museums at Old Salem, found parts of a Tannenberg organ. Tannenberg was an early American organ builder. A restored Tannenberg organ is now a permanent fixture in the Brothers House in Old Salem.

Nolte has edited 33 works which have been published. McCorkle, with Thor Johnson and Marilyn Gombosi, edited 23 published works. Mr. and Mrs. Clarence Dickinson and Harry Hall edited a number of published works.

Several recordings by national firms have been made. The Moravian Music Festivals, have been taped for Voice of America broadcasts.

Hymns from Magyar

Little Psalterium, compiled and translated by Julianna Campbell Toth, Lorain, Ohio, 1969: Kalman and Julianna C. Toth, 3036 Globe Avenue, Lorain, Ohio; 24 pages.

Mrs. Toth has translated into English from the Hungarian (Magyar) *Psalterium Ungaricum* of Albert Szenczi Molnar (1607) ten Psalms that will be of value in all churches, but will have especial value in churches of the Presbyterian-Reformed tradition; plus eight Hungarian language hymns written between 1593 and 1939; together with the Hungarian National Anthem; and "A living freedom never dies"—"a new hymn for a new age" to the tune REST (ELTON). The Psalms are all set to tunes composed by Louis Bourgeois and used in the *Geneva Psalter*.

It is rather fascinating to remember that the eight Psalms, first written in Hebrew, survived through translation into Latin, then into

French, into Magyar, and now into a fresh English rendition. For example, one stanza of Mrs. Toth's translation of the 23rd Psalm—in a 11.11.11.11.11.11. meter—runs:

"The Lord is my Shepherd, He shall ever be near.
Safe in His keeping, want I never shall fear.
Beautiful, peaceful pasture He provides me;
By still and healing waters He revives me;
My soul restored, from His great love will strength take;
In righteous paths he leads me for his Name's sake."

The six stanzas of the 1969 hymn, "A living freedom never dies," by Robert A. Happel, is the ever-old and ever-new cry of man's spirit for freedom. The first stanza:

"A living freedom never dies
Though ground into the dust,
For from the ashes to the skies
The God-implanted seed replies
Undauntingly, 'I must!'"

Minutes of the Annual Meeting, 1970

The 1970 Annual Meeting of the Hymn Society of America was opened at 10 a.m. Saturday, May 9, with prayer by Rev. William W. Reid, Jr., followed by singing of the Doxology, at 475 Riverside Drive, New York City.

After words of greeting from President J. Vincent Higginson, the business reports were presented.

Treasurer's Report—Dr. Ralph Mortensen's report showed a credit balance on 12/31/69 of \$1,826.79. Report approved.

Budget for 1970—Dr. Mortensen presented the estimated budget for 1970, totalling \$20,425.00, which was adopted.

Archivist's Report—In Miss Marion Ohlson's absence, Mr. Higginson read the report of the Archivist and described a new duty she has undertaken—that of maintaining a record of our copyrights, in order to remind us of renewal needs. Report approved.

Hymn Origins—Miss Anastasia Van Burkalow reported the acquisition during the year of one statement of hymn origin and one photograph of a hymn author. She urged hymn writers in the audience to respond promptly when she asks for their statements. Report approved.

Hymn Tunes—Dr. David Hugh Jones reported on the receipt of 200 to 300 new tunes, and the methods used by the committee in judging them. Some of the new tunes that have been published in *The Hymn* have recently been reprinted in a separate leaflet. Report approved.

Philadelphia Chapter—Miss Jean Woodward Steele reported on the

work of the Philadelphia Chapter, describing the enthusiastic meetings held there. Approved.

Papers Committee—In the absence of Miss Helen E. Pfatteicher, Mr. Higginson reported the publication of a paper on the hymns of Frank Mason North and of the booklet of new hymn tunes. Report approved.

The Hymn—Mr. William W. Reid, editor, reported on the regular publication of *The Hymn* and his editorial policy of keeping a middle ground that will interest a broad range of readers. The purpose of the journal is to serve as a channel for news about the Society and about developments in the field of hymnology in general; and as an outlet for new hymns and hymn tunes, and for articles by members of the Society and others. It is hoped that these efforts will contribute to the development of understanding new trends in the attitudes of our youth, so that we may help provide material that seems relevant to them. Miss Steele expressed appreciation, on behalf of the Philadelphia Chapter and the entire Society, for the fine work done on *The Hymn* by Mr. Reid and Mr. Higginson. Report approved with gratitude and appreciation.

Executive Secretary—Mr. Reid expressed his appreciation for the cooperation of the "team" that keeps our work going—Mrs. Williams and Mrs. Madsen in the office, President Higginson, Treasurer, Dr. Mortensen, Executive Committee Chairman, Dr. Foelsch, and Mrs. Reid. He described the major activities of

the office as follows: answering the heavy mail; carrying out the decisions of the Executive Committee; arranging for the publication of special papers and hymn collections; receiving and arranging for the judging of new hymns—most recently the hymns for youth. He noted that we need more active participation on committees, especially those for judging hymns, for membership, and for raising funds. Success in this last activity would make possible a salaried executive secretary. Report approved with gratitude.

Dictionary of American Hymnology—Dr. Leonard Ellinwood reported on the indexing in 1969 at Warrington-Paine Library in Hartford, under the direction of Father Soule; seventy-five percent of that collection proved to be new. Two indexers working through-out the year indexed 224 hymnals, with 49,224 first lines. This brings the total number of hymnals so far covered to 2,140, with 431,985 first lines. Dr. Ellinwood and Father Soule have checked the cards, and they have been coded and inserted into the main file. Two more years of work will probably be needed to complete the work. Plans call for work on collections in Pittsburgh and Princeton. Report approved.

Nominating Committee—Miss Van Burkalow, speaking for the Committee, presented the current slate of officers and members of the Executive Committee for re-election, with the addition of four names to the latter body: David Geghrenebeck, Lee Harris, Charles Hickman, and Sister M. Nazarita. They were elected.

Membership Committee—Mr. Higginson reported on the plan to solicit the help of persons in many sections of the country—some have already agreed to help—to serve on this committee, speaking to prospective members personally. Report approved.

Hartford Chapter—Dr. Ralph Mortensen reported on an initial meeting last November, at Immanuel Congregational Church with 30 people attending. The program included a report on plans for a new hymnal for the United Church of Christ. Plans are under way for several meetings in 1970.

St. Louis Chapter—Mr. Higginson read the written report of Professor Hugh T. McElrath, describing the work the St. Louis Chapter does with students.

Large-Print Hymns—Mr. Hubert A. Howson reported on efforts to provide hymnals and projection of hymn texts for people with defective sight. A new Kodak screen for daylight viewing offers great possibilities, not only for those with vision difficulties but also for general congregational use. Mr. Howson will make literature on this screen available to members of the Society.

Next Annual Meeting—1971—Dr. Ellinwood invited the Society to hold its 1971 Annual Meeting in Washington, D.C., on Saturday, May 8th.

The Morning Program then followed with a talk on "Recent Catholic Hymnody," presented by Sister M. Nazarita, Chairman of the Music Department of Catherine McAuley High School, Brooklyn, N.Y. She spoke of the new attitudes of young people, and the problem of develop-

ing new hymnody that will both appeal to the young and be suitable for use in the worship service. She noted that while we need church music of many types, we do not need to cheapen our art in order to make it relevant; that we need music that people can sing; that we should use a variety of instruments; and that hymns must be acceptable from the point of view of the theologian, the pastor, and the musician. Much musical education is needed, of both the clergy and the people. We used to say music was the handmaiden of the liturgy, but today it goes beyond this and makes a contribution of its own. She played a number of records to illustrate new music that is simple and of good quality and appeals to young people. Upon the motion of Mrs. Blanche K. Thomas, the audience expressed a vote of thanks to Sister Nazarita for her illuminating and helpful talk.

Afternoon Session—Dr. Charles B. Foelsch presided at the afternoon session, introducing Colonel Hans E. Sandroock, Chaplain in the U.S. Air Force, who spoke on the topic "Hymnody in the Army and Navy." At the present time the Armed Forces Hymnal is being revised, and Colonel Sandroock pointed out the problems that are faced in providing a hymnal that will meet the needs of all the varied situations in which it must be used. Questionnaires have been sent to all chaplains in the Armed Forces to help reveal these needs. The results are being collated by a civilian task force representing a variety of faiths, and a collection of hymn texts and worship resources has been assembled in manuscript form. Consultants in music and liturgy have assisted in this work.

Following this presentation, Chaplain James E. Seim of the U.S. Navy continued on the same topic, noting the problems involved in selecting hymns that will be broadly acceptable to people from many backgrounds, worshipping under a great variety of circumstances. This was reflected in the variety of answers given to the questionnaire, and the selection of hymns has been aimed at meeting these varied needs. In the present manuscript collection of about 600 hymns (this may be reduced to about 500) there are hymns from all periods, from Ambrose on, and from the hymnals of major denominations. There are Gospel hymns, folk songs, hymns for Easter and the Advent, Christmas, Epiphany season, hymns for communion services, hymns of social action, patriotic hymns, hymns related to the mass, hymns to Mary, etc. In the final arrangement there will be no identification of Protestant or Catholic hymns.

The section on worship resources will include prayers, the complete psalmody, and Bible-prayer services. The scripture texts will probably be taken from *Today's English Version*, because it will be acceptable to both Catholics and Protestants and because of its great acceptance by the men in the armed forces. It is hoped that this hymnal will provide basic material that can be used in an imaginative way to suit the many varied needs mentioned above. Every hymn will be set to guitar accompaniment for use in the field. The compilers hope that this hymnal will be available one year from now, that it will be of value to many groups outside the armed forces, and that it will contribute to the growing

spirit of ecumenicity.

Mr. Higginson next introduced The Rev. David L. Parker, who spoke on "Contemporary Hymns." A major characteristic of contemporary worship, Mr. Parker noted, and one that must therefore be true of contemporary hymns, is one of great joy. Hymns must reflect "three E's"—expectancy, excitement, and enthusiasm. What we sing reflects what we are, and there is an increasing realization that the hymnic values of the nineteenth century, great as they are, do not meet all of our present needs—needs of all of us, not just of youth. One of these needs is for hymns of celebration, setting forth a feeling of sheer joy, even in the midst of all of our tribulations—celebration of God's gift of life.

A second characteristic of contemporary hymns is that they deal with the concerns of contemporary man, as they are represented by the life style of our times. One of the most striking of these concerns is the thought of death. Further, contemporary hymns are utterly ecumenical, and they express corporate sentiments rather than the personal ones so characteristic of Gospel hymns. And finally, there is a new recognition of the sacramental emphasis in hymns.

Examples of contemporary hymns were sung, with Mr. Parker accompanying at the piano.

Corporate meeting—Mr. Reid presided at the Corporate Meeting which approved the minutes of the year's meetings.

Necrology—Mr. Reid read the names of members of the Society who have died during the past year, and the group was led in a memorial prayer by the Rev. Mr. Reid, Jr.:

<i>Name of Member</i>	<i>Died</i>
Lionel Cummings, Esq. . .	July 1969
East Lothian, Scotland	
Dr. Clarence Dickinson	August 2, 1969
New York, N. Y.	
Dr. Harry Emerson Fosdick	October 5, 1969
New York, N. Y.	
Mr. Edgerton Grant	November 1, 1969
Scotch Plains, N. J.	
Mr. Frank W. Harvey, Jr.	July 14, 1969
Philadelphia, Pa.	
Mr. James H. Meating	1969
Montreal, Quebec, Canada	
Rev. John W. Shackford	October 15, 1969
Newport News, Virginia	
Mr. Neil G. Smith	July, 1969
Kirkfield, Ontario, Canada	
Miss Edith Lovell Thomas	March 16, 1970
Claremont, California	

Mr. Higginson then introduced the final speaker, Dr. David Hugh Jones, who spoke on "Contemporary Hymn Tunes. With his piano accompaniment the group sang several new musical settings for Hymn Society hymns.

Mr. Higginson expressed the group's appreciation for this talk and reported that the Hymn Society has honored Dr. Jones by naming him a Fellow of the Society.

The meeting was concluded with the singing of Charlotte Hays' setting for "All people that on earth do dwell," from the new booklet of hymn tunes published by the Society.

ANASTASIA VAN BURKALOW
Secretary—Pro tem

Book Reviews

The Mennonite Hymnal—Herald Press, Scottsdale, Pennsylvania; Faith Press, Newton, Kansas.

The *Mennonite Hymnal*, 1969, is a landmark in the history of Mennonite hymnody. Whether for mutual service and/or economy the new hymnal become the joint book for two Mennonite brotherhoods. In recent years both the (*Old*) *Mennonite Church Hymnal* (1927) and the *Mennonite Hymnary* (1940) were felt in need of revision. As early as 1953 a revision of the *Mennonite Hymnary* was discussed and planned, and a few years later a similar procedure initiated for the *Mennonite Church Hymnal*. Although both groups proceeded independently, they met for discussion and mutual help. As might be foreseen, the possibility of a joint hymnal would likely be proposed, and in this case finally agreed upon, with a joint committee formed to proceed with the revision (1961). Any revision is a lengthy job approached with many unforeseen difficulties. The problems in this instance were multiplied for differences in texts had to be adjusted, a choice made of two different tunes for the same text, etc. Here, there are several instances where the tune and text was so traditional that both were printed. This was part of the groundwork and they still faced the greater task, the discarding and choice of new material to make the new hymnal more suited to the times and their needs.

The sections of the hymnal have been newly divided, the choral section for instance has now been integrated with the other hymns, but

the sections can be broken down to such general classifications as "standard hymns," Gospel hymns, and Service Resources. The "standard hymns," include about eighty for the Church Year and the total, 526, makes an increase of about ninety over the earlier edition. This only gives a rough idea of the changes since many of the older texts have been discarded and thirty or more "standard texts" added, which also has had its effects on the tunes.

In keeping with the contemporary trend for the greater use of folk hymns, some twenty have been added in this category. Gottfreid Fink's, *Genuine Church Hymns*, 1832 from this early tradition, has been increased to eight. Only a few contemporary hymns have been added and among them are: "Hope of the World"—Georgia Harkness; "Dear Lord, who sought at dawn"—Harry Webb Farrington; "God, whose giving"—Robert Lansing Edwards; and "O Jesus Christ, to thee may hymns be rising"—Bradford Gray Webster; which are from the publications of the Hymn Society of America.

The Lowell Mason tradition is still a strong one, and he has been credited with the most entries. Six were added that were not in the 1940 edition but this is nearly 20 less than in the 1894 hymnal. Dykes tunes have been cut in half, a selection that speaks for itself. Many changes have been made in the choral selections and a significant addition of Scottish Psalter tunes noted. It is interesting to see that two of the Psalm tunes are from the collection of Father Gelineau, emphasizing a trend noted in more recent non-Catholic hymnals.

In general, four stanzas are found under the music, although there is a goodly number with five stanzas and a fair number with three. In some cases the German text has been added since these were a popular tradition. Although the pages are sharp and clear, the small size and light faced type used for the text makes difficult reading. The 1940 edition had a slight advantage here, since it was a bolder face. Nevertheless, either would certainly be a difficulty for many senior citizens. Two editions are available one in round notes and the other in the old "shaped note" tradition.

The number of Gospel hymns is evidence that this tradition is still a strong one. Although the number, sixty-seven, remains the same, there has been a drastic change in the choice of hymns. If one might care to rate the present selection, there is an improvement.

The usual indexes are given and a lengthy one given to acknowledgements and permissions. One notes that efforts have been made to take advantage of newly discovered sources. Undoubtedly the work was too far advanced to note the recently found source of the VENI EMMANUEL tune.

With present trends and rapid changes in hymnody, one wonders how long this well considered revision will survive. Conditions changed more slowly a few decades back, but easier communication, social changes, and fickle popularity have shortened the life of many such publications, and made them less a contemporary item than the editors hoped for or thought. Nonetheless, it is gratifying to say that the hymnal bespeaks the intensive work of

the editors, and new material that should be of great benefit to both brotherhoods for greater appreciation of the hymnody of the Christian church.

F. S. CARLTON

Te Decet Laus ("To Thee Belongeth Praise"), by Oliver Seth Beltz. Loma Linda, Calif., 1970; publisher by Oliver S. Beltz, P.O. Box 325, Loma Linda, Calif. (92354); 212 pages, \$5.40.

In less than a decade when the church at large has experienced the sudden swing from Gregorian to guitars; when the "now" generation appropriates material from "West Side Story" as being more "relevant" for worship than much of the accumulated hymnic treasure of the centuries—in just such a time as this is the publication of *TE DECET LAUS* of supreme importance for the church musician. (Please note carefully: "for the church musician.") Professor Oliver Seth Beltz, successor to the late Dean Peter Christian Lutkin as Chairman of the Department of Church and Choral Music at Northwestern University School of Music (1932-1946), heir to that virile succession which included Canon Charles Winfred Douglas, has essayed a book which brings to mind *The Yattendon Hymnal*—but with one significant difference: the 1899 publication was intended (somewhat hopefully and rather naively) for congregational use, and with a drastically different format.

Professor Beltz has brought a lifetime of hymn singing and hymnal use to bear on his avowed intention: "This hymnal has been compiled with the musical needs of the musician in mind, above all, those of

the church musician." In other words, the usual commercial concerns of the denominational or publishing house hymnal have been ignored as Professor Beltz endeavored to provide "excellent hymnic material" which comes from many sources, but is here brought together for convenience and accessibility. As an educator, the editor rightly protests against the attitude of apathy on the part of many clergy and musicians in the face of changing times.

The range of contents is indicated in the *Apologia*: "Musicians and church leaders need to become conscious of the fact that in the hymn tune, the chorale, the chant, the plainsong, the church has at its disposal musical forms that challenge the highest intellectual equipment; and that the greatest composers did not eschew these forms." Professor Beltz lists the criteria which guided his selection of musical materials:

1. The melodic element should be challenging in structure and general character.
2. The rhythm should be vigorous, isorhythmic or polyrhythmic, and structurally consistent.
3. The harmonic structure should show some freshness and/or originality.
4. Voice leading and freedom of movement of the parts should be in evidence.
5. Fresh, original, legitimate compositional devices should be given special consideration.
6. Where special rapport between music and text is apparent, this rapport should not be disturbed through translation.

The editor wisely states that few hymn tunes can measure up to all

of the criteria listed, and confesses that he has moments of doubt that all of his choices can justify their inclusion!

Of prime interest to the trained musician are: the indication of the unit of pulse with each number; the discarding of the bar-line, using only phrase bars; the effort to avoid lowering the pitch to accommodate the untrained voice, resulting in many of the tunes being presented in their original keys.

The clergyman or specialist in worship and liturgies would be greatly helped by the re-reading (or most likely, the first-time exposure to) the magnificent statement quoted by Prof. Beltz from Canon Douglas' *Church Music in History and Practice*, which in its exalted prose is poetic to an extent rarely discovered in contemporary writing on worship or liturgy.

A cursory glance at the Sources of the Tunes would indicate the inordinate amount of scholarly research that has gone into the preparation of *TE DECET LAUS*. Complete works drawn on include those of: Bach, Distler, Dufay, di Lasso, Palestrina, Pidoux, Praetorius, Schuetz, Stoltzer, Walther and *Denkmaeler deutscher Tonkunst in Oestreich*. Eight original compositions for the hymnal are listed by page number. The category "miscellaneous" ranges from A. Baer to Carl von Winterfeld, including Douen, *Jahrbuch fuer Liturgik und Hymnologie*, Novello and Co., Schirmers (E. C. and G.), Tate and Brady, Vol. 6 of *Tudor Church Music*. Then follows "Current Hymnals" (26 listed) which range from the *Yattendon Hymnal* (1899) to *Hymns for the Celebration of Life* (1964-67). The

reviewer questions the inclusion in *this* category of: Buzin, 101 *Bach Chorales*; the *Chorale Buch*, Gelineau Psalms, Lutkin's *Selected Hymns and Carols*; perhaps for efficiency and ultimate simplicity of format, they were listed in this category.

The opening selection is the Te Deum, with Tallis' Third Mode Melody, using Tate and Brady's *New Version*, 1776 reprint of the 1696 issue with "Appendix of Hymns from Isaac Watts." The Venite follows, with Boyce's setting. Robert Stone (1516-1613) provided a setting of the Lord's Prayer, followed by Geoffrey Shaw's vital *Praise* with the text "Praise the Lord! Ye heavens adore Him." A tune which must have seemed somewhat strange in 1930, Ina Boyle's *Ennis Kerry*, is matched to a text of Christina Rossetti. Martin Shaw's *Bromley Common* is mated to Heber's "Holy, Holy, Holy," and offers one of the great musical surprises for the jaded church musician who has long since tired of *Nicaea*, but has never bothered to search out an alternate setting. The plainsong "A Solis Ortus Cardine" appears next, on the same page as Walther's "Christum wir sollen loben schon," with Bach's harmonization. Tunes by Martin Shaw, Gesius, Dyson, Jeremiah Clark, Raphael Valerio, Warrell, Gibbons, Bethuel Gross, Schein, James Boeringer, Roberta Bitgood, Harold Darke, Schuetz, Luther, Praetorius, Bourgeois—ranging over 500 years of church composers, are within the first 50 pages of this unique hymnal.

Obviously, years of painstaking labor have gone into the final product. The most rigid scholastic will

have little to fault and the most eminent musicologist will be shocked to uncover such a goldmine of hymnic materials within two covers. The average church choir singer will, if permitted access to Dr. Beltz' book, be jolted by the realization that "hymns" need not be lacklustre, uninteresting or an endless succession of dum-di-dum exercises. The church organist and/or choirmaster who may not have had graduate studies in music history of musicology will find *TE DECET LAUS* a virtual cram course in more than a thousand years of hymnic history. GEORGE LITCH KNIGHT

Hymns and Songs, a supplement to *The Methodist Hymn Book* (Great Britain): issued by the Methodist Publishing House, London, England; 1969.

While *Hymns and Songs* is basically designed to give to Methodists some of the new tunes and fresh words that have been produced "in an idiom and style that answer to the demand for more contemporary expressions and themes" than appeared in that denomination's hymnal published in 1933, the compositions have significance for all churches in all areas of the English-speaking world. It is one of the many—and perhaps the best—of such experimental supplements being produced by many churches. The abundance of such "supplements" is further evidence of the dissatisfaction of church members and the general public in our rapidly changing days and situations with the static nature of official hymnals only slightly modified not more than two or three times (if that often) in a century.

The *hymns* in this volume number 74, most of them written in the 1900's, and many of them set to music composed in the same period. Here are texts by such living writers are Eric R. Routley, F. Bland Tucker, F. Pratt Green, Ivor H. Jones, Rosamond E. Herlots, Richard G. Jones, Fred Kaan, D. T. Niles, Frank W. Price, David Head, Hugh Sherlock, Albert F. Bayly, C. B. Caird, R. B. Y. Scott, John B. Geyer; and others who have recently died: Donald Hughes, George W. Briggs, Harry Emerson Fosdick.

The *songs* include four written by Sydney Carter: "Lord of the Dance," "Said Judas to Mary," "A Carol of the Universe," "When I Needed a Neighbor; and 26 other folk-type songs "not set to traditional-type churchly tunes." Other writers and composers of these more modern songs include Christopher Vaughan, Geoffrey Ainger, John B. Geyer, The Evangelical Sisters of Mary (Darmstadt), Patrick Appleford, Ian Fraser, F. Pratt Green, Emily Chisholm, Francis B. Westbrook, Eric Reid, Malcolm Stewart, There are also four canticles and psalms—three of them "examples of the type of psalmody introduced by Father Joseph Gelineau"; and 26 new settings for hymns now in *The Methodist Hymn Book* (British, 1933).

The *Supplement* fails to name any compiler or editor; but we do know that the compiling and editing committee had the expert help of the Rev. Francis B. Westbrook, Mus. D., ministerial secretary of the Methodist Church Music Society; John Wilson, treasurer of the Hymn Society of Great Britain and Ireland; and the Rev. Ivor H. Jones. In the introduction it is noted:

"The book is published at a time when lively discussions on hymnody are going on within the churches, and a great many items of an experimental nature are being written for Christians to sing. Many of these would not claim to be of more than passing interest. . . . At the same time there are sets of words which do not conform to the more usual patterns but which Christians who are responsive to new creative impulses ought to receive with sympathy."

Hymnic News and Notes

The Hymn regrets to announce the death of *Miss Edith Lovell Thomas*, authoress, religious music educator, and long a member of the Hymn Society of America, at her home in Claremont, California, on March 16. Miss Thomas' autobiography, "Music Remembered" was published in *The Hymn* in April and July 1969—her 90th year.

Miss Thomas was born September 11, 1878 in Eastford, Connecticut. She studied hymns with a leading teacher of the period, received a master's degree from Boston University and was professor of music and worship at the university from 1918 to 1931. She also served as minister of music and children's choir at various churches in New York, New Jersey and Connecticut.

Miss Thomas' book, *Singing Worship for Boys and Girls*, has sold over 250,000 copies. Her other books include *Martin and Judy Songs*, *Sing Children, Sing*, and *Music in Christian Education*. She is survived by three nieces and a nephew.

Memorial services were held Monday, the 23rd in Kingman Chapel

of the Claremont United Church of Christ, Congregational, where she was a member. The Rev. Edward W. Meury officiated, assisted by the Rev. Georgia Harkness, a long time friend and associate.

Plans are under way for the celebration in Sheffield, England, of the *bi-centennial of the birth of James Montgomery*, known throughout the Christian world for his many excellent hymns. The celebration is being spear-headed by the Sheffield Christian Education Council (formerly the Sheffield Sunday School Union), of which Mr. Montgomery was a founder and was president for a number of years. From C. P. Daniel, general secretary of the Sheffield Christian Education Council (Montgomery Hall, Surrey Street, Sheffield, England) the Hymn Society has learned:

"We are planning a very full programme of events which we hope will ensure that every citizen of Sheffield is reminded of the importance of the life and work of this great man. Fortunately, not only was he a great hymn writer, but there were few aspects of life in the city with which he was not actively connected. He was the editor of Sheffield's first real newspaper, the 'Iris,' and as he was twice imprisoned for views and news which he printed he is regarded as one of the early champions of the freedom of the press, and in view of this we have been promised the full backing of the local newspapers.

"The main event will be the removal of the Montgomery Memorial and grave from the Cemetery where it has languished for many years to

a most central site in the Cathedral forecourt where it will be seen every day by thousands of people.

"At the moment we are finding out what the cost of removal will be, and no figures are yet available. However, there is already one great Memorial in the city which is our Headquarters, the Montgomery Hall. This was built in 1886 with funds collected largely in pennies by the thousands of children attending the Sunday Schools of this city. It is in the centre of the city facing the Town Hall. Like many other buildings in Sheffield the stonework has become blackened with the years, but Sheffield has recently become very self conscious about such matters. Smoke control has been tackled with such determination that it is now almost certain that in a few years Sheffield will become the cleanest large city in Europe. One after another the city's important buildings are being cleaned, and we feel that it would be a wonderful tribute to James Montgomery if we could have the frontage cleaned for 1971. A preliminary survey shows that this would cost about £1,000. We have just accepted a tender for the installation of a modern central heating system in the Montgomery Hall, at a cost of £4,500, and this will mean that we shall have to raise a lot of money locally, but we shall face this challenge with confidence. May we appeal to your Society for help in connection with funds required for the restoration and removal of the Montgomery Memorial, and also for the cleaning of the Montgomery Hall."

Interested members of the Society may communicate directly with Mr. Daniel.